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✓ **MOTION PICTURE CENSORS' AND REVIEWERS' MANUAL** ✓

A Handbook for the Instruction and Use of
State and City Boards of Censors of
Motion Pictures, Producers and
Distributors, Citizen Motion
Picture Councils, Better
Films Committees, Women's
Clubs and Parent-Teacher
Organizations

Compiled, Arranged and Edited

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PRODUCTION CODE AND UNIFORM INTERPRETATION STANDARDS OF THE MOTION
PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA INCORPORATED.

General Principles.

- (1) No picture shall be produced which will lower the moral standards of those who see it. Hence, the sympathy of the audience should never be thrown to the side of crime, wrong-doing, evil or sin.
- (2) Correct standards of life, subject only to the requirements of drama and entertainments, shall be presented.
- (3) Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

Particular Applications.

I. Crimes Against the Law

These shall never be presented in such a way as to throw sympathy with the crime as against law and justice or to inspire others with a desire for imitation.

- (1) Murder
- (a) The technique of murder must be presented in a way that will not inspire imitation.
 - (b) Brutal killings are not to be presented in detail.
 - (c) Revenge in modern times shall not be justified.
- (2) Methods of Crime should not be explicitly presented.
- (a) Theft, robbery, safe-cracking and dynamiting of trains, mines, buildings, etc., should not be detailed in method.
 - (b) Arson must be subject to the same safeguards.
 - (c) The use of firearms should be restricted to essentials.
 - (d) Methods of smuggling should not be presented.
- (3) Illegal drug traffic must never be presented.
- (4) The use of liquor in American life, when not required by the plot or for proper characterization, will not be shown.

II. Sex

The Sanctity of the institution of marriage and the home shall be upheld.

Pictures shall not infer that low forms of sex relationship are the accepted or common thing.

- (1) Adultery, sometimes necessary plot material, must not be explicitly treated, or justified, or presented attractively.
- (2) Scenes of Passion
- (a) They should not be introduced when not essential to the plot.
 - (b) Excessive and lustful kissing, lustful embraces, suggestive postures and gestures, are not to be shown.
 - (c) In general, passion should so be treated that these scenes do not stimulate the lower or baser element.
- (3) Seduction or Rape
- (a) They should never be more than suggested, and only when essential for the plot, and even then never shown by explicit method.

(b) They are never the proper subject for comedy.

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- (4) Sex Perversion or any inference to it is forbidden.
- (5) White Slavery shall not be treated.
- (6) Miscegenation (sex relationships between the white and black races) is forbidden.
- (7) Sex Hygiene and venereal diseases are not subjects for motion pictures.
- (8) Scenes of Actual Childbirth, in fact or in silhouette, are never to be presented.
- (9) Children's Sex Organs are never to be exposed.

III. Vulgarity

The treatment of low, disgusting, unpleasant, though not necessarily evil, subjects should be subject always to the dictate of good taste and a regard for the sensibilities of the audience.

IV. Obscenity

Obscenity in word, gesture, reference, song, joke, or by suggestion (even when likely to be understood only by part of the audience) is forbidden.

★ V. Profanity

Pointed profanity (this includes the words: God, Lord, Jesus, Christ - unless used reverently - Hell, S.O.B., damn, Gawd), or every other profane or vulgar expression however used, is forbidden.

VI. Costume

Complete nudity is never permitted. This includes nudity in fact or in silhouette, or any lecherous or licentious notice thereof by other characters in the picture.

- (2) Undressing scenes should be avoided, and never used save where essential to the plot.
- (3) Indecent or undue exposure is forbidden.
- (4) Dancing costumes intended to permit undue exposure or indecent movements in the dance are forbidden.

VII. Dances

- (1) Dances suggesting or representing sexual actions or indecent passion are forbidden.
- (2) Dances which emphasize indecent movements are to be regarded as obscene.

★ VIII. Religion

- (1) No film or episode may throw ridicule on any religious faith.
- (2) Ministers of religion in their character as ministers of religion should not be used as comic characters or as villains.
- (3) Ceremonies of any definite religion should be carefully and respectfully handled.

IX Locations

Page 3.

The treatment of bedrooms must be governed by good taste and delicacy.

X National feelings

- (1) The use of the flag shall be consistently respectful.
- (2) The history, institutions, prominent people and citizenry of other nations shall be represented fairly.

XI Titles

Salacious, indecent, or obscene titles shall not be used.

XII Repellent Subjects.

The following subjects must be treated within the careful limits of good taste:-

- (1) Actual hangings or electrocutions as legal punishments for crime.
- (2) Third Degree methods.
- (3) Brutality and possible gruesomeness.
- (4) Branding of people or animals.
- (5) Apparent cruelty to children or animals.
- (6) The sale of women, or a woman selling her virtue.
- (7) Surgical operations.

AN ADVERTISING CODE

To reflect the High Quality of Motion Pictures

Adopted by the
MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA INCORPORATED.

The provisions of the Code shall apply to press books, newspaper advertising, trailers, outdoor display, novelty distribution, and all forms of motion picture exploitation. We urge all motion picture theatre advertisers, whether affiliated with the undersigned or not, to adhere to these principles:

- (1) We subscribe to the Code of Business Ethics of the International Advertising Association, based on "truth, honesty and integrity."
- (2) Good taste shall be the guiding rule of motion picture advertising.
- (3) Illustrations and text in advertising shall faithfully represent the pictures themselves.
- (4) No false or misleading statements shall be used directly, or implied by type arrangements or by distorted quotations.
- * (5) No text illustration shall ridicule or tend to ridicule any religion or religious faith; no illustration of a character in clerical garb shall be shown in any but a respectful manner.

- (6) The history, institutions and nationals of all countries shall be represented with fairness.
- (7) Profanity and vulgarity shall be avoided.
- (8) Pictorial and copy treatment of officers of the law shall not be of such a nature as to undermine their authority.
- (9) Specific details of crime, inciting imitations, shall not be used.
- (10) Motion picture advertisers shall bear in mind the provision of the Production Code that the use of liquor in American life shall be restricted to the necessities of characterization and plot.
- (11) Nudity with meretricious purpose, and salacious postures, shall not be used.
- (12) Court action relating to censoring of pictures, or other censorship disputes, are not to be capitalized in advertising.

EXTRACTS FROM "THE STANDARDS OF THE NATIONAL BOARD
OF CENSORSHIP OF MOTION PICTURES"

(Pages 10 to 23)

Pictures Must Be Judged As a Whole.

Pictures have to be judged as a whole with a view to the final total effect they will have upon the audiences, and the censor should remember that pictures should not be condemned because of some little incident in them. Occasionally even an incident which is objectionable per se is used in such a manner in the picture that it becomes merely tributary to the principal idea which may be good. The Board does not approve of a picture which lauds an evil deed as a commendable incident in bringing about a good one. On the other hand, it passes pictures occasionally where an evil incident is instrumental in bringing about a good, provided that such evil incident is not held up as being excusable or commendable under the circumstances. This means that the incident must be purely incidental and not one of the features of the story to be remembered and emulated.

How Far The National Board is Responsible For Truth In The Pictures.

The National Board has repeatedly stated that it holds itself in no wise responsible for the truth or falsity of the pictures or the incidents in them. This statement, however, should be modified somewhat. The Board has ruled that it will not pass pictures which would tend to influence public opinion on questions of fact in any matter that is before the courts for adjudication. The real ground for condemning the pictures of this type, is, of course, not that they are true or false, but rather that they would tend to distort the process of law. There has been some question as to whether pictures which are inaccurate and untruthful in portraying a re-

religious subject should be passed. The principle followed is (as set forth in the section on sacrilege,) that if the passing of the picture make for sacrilege or the weakening of the moral fibre of the audience, it should be condemned, but otherwise should be passed. In general however, The Board totally disregards the truth or falsity of pictures.

Sectional, National, And Class Prejudices And The Censorship.

Many of the criticisms of motion pictures and their censorship have their foundation in local prejudice. Practically uniform though the people of the United States are in most of their ideas, political, social, and moral, there are yet certain striking differences, and these differences naturally are much in evidence in the comments on motion pictures. For example, the treatment accorded to different races in motion pictures is received in vastly different manners in different sections of the country, and there are certain customs which are looked upon as being outside of the field of morals in certain sections while in others they are considered fundamentally questions of morality. Different economic classes also have prejudices which are unique to themselves. Likewise, too, the United States as such has certain prejudices, and every business and profession has certain points of view, certain prejudices from which all others are free. Now all these prejudices and different points of view make it impossible or at least inexpedient to pass upon pictures in a purely rational manner according to certain principles theoretically conceived. Through the force of circumstances the Board is compelled to steer a middle course in an effort to adhere as closely as possible to the rationally conceived principles for which it stands, and yet pay sufficient regard to popular prejudice. By so interpreting its duty between the new art and public opinion it hopes to cause public opinion to be impressed upon the film art, while at the same time the film art is interpreted in such a manner as to change public opinion.

The Censor who comes to the Board, however, with certain preconceived prejudices, certain points of view because of his environment and previous experience, should constantly be on his guard against allowing such personal, sectional, class, or professional prejudices unduly to influence his censorship decisions.

The Exploitation Of Notorious Characters.

The Board does not, in judging films, allow itself to be influenced by the moral character of persons who may be concerned in the production or acting of the films. But the Board does retain the right to forbid, at its discretion, the exploitation of unworthy reputations, such as the morbid representation of persons who may have been associated with famous criminal cases. If the picture is merely a news picture without dramatic plot, however, it should be passed even though the person exploited has gained an evil notoriety. Occasionally a "fake" news picture or dramatic picture founded upon a current event is made. In judging the merits of such a picture, it is well to consider that its effect upon the public will be different from what would be the case were the same drama entirely divorced from the event upon which it may be founded. This is because it comes at a time when the public mind is in a condition where certain deeds, characters, or experiences have an unusual significance. Such a picture will often cast a glamor around the person or persons involved. Thereby it becomes objectionable in setting up for emulation a person of unworthy character. In no

case would the National Board pass a picture which glorified or excused the evil doer, or otherwise affected public opinion on a matter before the courts for adjudication.

Consideration And Comparison Of Custom, Taste And Morals.

One of the things which occasionally causes the National Board to be considered inconsistent is that there are many deeds depicted in motion pictures which are sometimes a matter of custom, sometimes of taste, and sometimes of morals. Often they are one thing in one section of the country and something different in another. When they appear, in the particular picture under discussion, to belong in the categories of custom or taste to such an extent that they are entirely divorced from morals, they are, of course, passed by the National Board. If they raise a question of morals, they have to be considered as a matter of morals, not of custom or taste; and the action taken may be exactly opposite from the action of the Board on precisely the same deed in another picture where no question of morals entered. In all these instances, however, the Board tries to be consistent with its basic principles even though the action taken seems most inconsistent to the unthinking.

Sacrilege And Allied Subjects.

Probably no normal person will question the decision of the National Board to repress sacrilege, even though it is perhaps as much a question of bad taste as bad morals. The feeling of reverence for certain things or forces accounted sacred by them is deepseated in all men. Now anything that is so vital as this is a legitimate subject for motion pictures, but because of its very nature, it requires unusually careful treatment. Farce, burlesque, possibly melodrama, indeed all treatment of such subjects which is actuated by levity or any other than a serious purpose is altogether out of place in this connection, and is most consistently discouraged by the National Board.

It is a much more difficult thing to determine just what is sacrilege. The general principle followed by the Board is that those things which shock the religious sensibilities of large and representative portions of the population should be forbidden, especially if the sacrilege be intentional. This does not mean the elimination of all the minor things which run counter to the religious prejudices of a portion of the people, but only those things which actually tend to weaken the religious spirit or profane sacred things or bring them into contempt or disrepute. It is not in itself sufficient ground for condemning an incident that it is not true; to condemn it, it must be shown that it will have an injurious effect upon the audience.

Bar Rooms, Drinking, And Drunkenness.

One of the perplexing problems in censorship is what to do with the interminable procession of bar-room scenes, drinking, and drunkenness in motion pictures. They have a legitimate place in the motion picture drama, but the objection lies in the proportion they bear to all other scenes. Obviously this cannot be rationally remedied by enforcing censorship restrictions against some of them, though it can be influenced no doubt by helpful suggestions given in a co-operative spirit. This is done from time to time by the Board. The proportion of these scenes must be regulated in the final analysis, however by what the public shows it likes or dislikes. Already the public's dislike for being deluged with scenes

of this character is making itself known so that this offense against good taste and sense will be righted in the not distant future. Certain types of drama require such scenes to give them realism and local color, and to these in moderation the National Board can rationally take no exceptions. Such scenes must be used with discretion and made of significance in the drama. Scenes of this type are discouraged by the National Board, and if it need be, condemned.

Occasionally producers essay to use drunkenness as a source of amusement, especially as farce or burlesque. In general, the Board has condemned this. If, however, the farce and ridiculousness of the situation so far outshadow the intoxication that the latter is forgotten, pictures have sometimes been passed even though intoxication was the basis of the amusement. Few producers and actors can handle the subject inoffensively, and the tendency of the Board is more and more to eliminate such scenes altogether.

Vulgarity In Pictures.

Exasperating though vulgarity is in photoplays, the National Board considers that this question is not one properly handled by censorship methods providing morals be not outraged. The Board makes a constructive report to the producers each week on all films, and these comments, of course, give the attitude of the Board on questions of vulgarity in specific pictures. These reports, together with the occasional bulletins issued by the Board to the producers, are gradually correcting this offense against good sense and decency. The real difficulty is that the poorer type of producer mistakes vulgarity for wit. When the general public makes known at the theatres in unmistakable terms its disgust at the exploiting of vulgarity, we may look for a reversal of policy on the part of these manufacturers who now, in picturing vulgarity, cater to what they profess to believe the public wants. This reform is being accelerated by the fact that all manufactureres are now making an effort to produce pictures which will appeal to the cultured portion of the public as well as the less cultured. Vulgarity which is divorced from immorality is not a legitimate subject for censorship other than that of the slow working of public opinion; and unless the vulgarity closely borders on immorality or indecency, the National Board feels compelled to ignore it. The same is true of inanity also.

Prolonged Passionate Love Scenes.

One of the reforms established by the National Board has been the curtailment of prolonged love scenes. Even now some of the love scenes in motion picture dramas are sickishly sentimental and not the expression of a compelling emotion. But evil suggestion has been eliminated, though the effect of some of the present love scenes on the better class of audience is often unpleasant. If these experiences are treated truthfully, sympathetically, and artistically, there is no objection to their being shown. Such is frequently not the case. The National Board believes that it is one of the purposes of censorship to keep out of the mire the great experiences of humanity so that they may be not cheapened to the extent of losing their significance. To this extent, the National Board is responsible for taste in the pictures, though it only steps in when there is unquestioned need for its doing so. For the most part, the National Board assumes no responsibility for the taste, as such, displayed in the picture. A gradual raising of the standards on this type of photoplay is to be expected through

the constructive reports of the National Board and the influences of the better class of audiences who are filling many of the theatres.

Costuming - Tights And Insufficient Clothing.

The attitude of the National Board towards the indecent costuming of characters in a photodrama is easily understood, but calls for some statement of principle. The Board recognizes that there is nothing innately immoral or indecent in nudity or any stage between complete clothing and nudity. Questions of immorality and indecency arise in connection with nudes and unusual costuming because of the accompanying action together with the operation of the psychological fact of the association of ideas in the minds of the spectators. Real savages in their native dress and surroundings and pursuing their normal functions would be suggestive to nobody, but would be suggestive if these conditions were not true, or if the savages were performing some suggestive dance. On the other hand, it is impossible to pass pictures of women almost wholly dressed, but yet displaying a lavish amount of lingerie. The same thing is true of women's dress where it is too much décolleté. In both of these cases, convention is disregarded, and through the habit of association becomes unavoidably suggestive of indecency or immorality. It is simply because of custom and habits of thought that certain kinds of dress under conditions inevitably suggest evil.

Masculine and feminine psychology are different in questions of this type, and for this reason, among others, the National Board does its best to have a representation of both sexes on all its committees, and on its General Committee tries to balance them very closely. As a general rule picturing women's forms will start an association of ideas in masculine minds which from the very nature of things no woman can experience; while on the other hand it appears that women make better censors of those pictures in which the actresses are treated with excessive familiarity.

Frank exposure of the person is much less objectionable than the exposure which is partly hidden and partly revealed. To the adolescent youth and adult of arrested development, the mere fact that the costuming of a woman displays portions of her body usually concealed awakens the imagination and becomes suggestive of immorality and indecency. Especially is this true if the surroundings in which the scantily dressed characters are placed are unusually suggestive. The producers sometimes allege that true art calls for the particular costume chosen, but if the Board thinks that the art is put in to carry the immorality over, or that the immorality is more effective than the art, it considers that it is its duty to condemn the picture. In these questions of decency the Board leans toward the conservative side.

Infidelity And Sex Problem Plays.

This type is very common with certain companies and especially with the companies whose productions are made in Europe. The National Board has never denied that this is a legitimate subject for the motion picture, but it has insisted that it be treated with seriousness and artistic reserve.

Women Smoking And Drinking.

As was explained in the section on the comparison of custom, taste,

and morals, there are certain acts which are sometimes a question of custom, sometimes of taste, and sometimes of morals. One example of this is the question of women's smoking and drinking. To the women of certain nationalities and places, it is a matter of custom altogether, and the pictures would be untrue without it; to women of other places, it is a matter of taste, that is, it is no longer a question of morals with them and yet is not crystallized into custom; and to the women of yet other places, it is esteemed a matter of morals. In judging pictures the National Board takes these facts into consideration. The National Board disapproves of showing a good woman doing what would be considered a bad thing by the society of which she forms a part, for this kind of disregard of conventional morality tends of itself to break down the moral fibre of the people. Practically the matter of women's smoking and drinking in a picture resolves itself into a question of whether in the particular instance it is a question of custom, taste, or morality. If it is found to be a question of taste, the picture has to be judged entirely on its own merits, the place the incident occupies in the picture and the final total effects of the picture being the determining factors.

**Underworld Scenes:-Opium Joints,
Gambling, Dance Halls And Objectionable
Dances, Vulgar Flirtations, Questionable Resorts.**

The National Board requires that when scenes of the general type listed above are produced, it be in such a manner that no spectator is stimulated to attempt to duplicate them or similar scenes. For this reason, permanent profit or enjoyment should not be shown as accompanying characters in these scenes; rather their true characters as being innately low, vulgar, and indecent should be brought out together with the inevitable results to which they lead. Their sordid nature must be kept in the minds of the spectators, and the scenes themselves must have dramatic usefulness in the play and not be introduced as so much padding or vaudeville entertainment. The public does not approve of debauches, and the Board will not tolerate a vicarious participation in them. The Board requires that when the portrayal of scenes of this type is necessary to the development of a legitimate story, it be truthful and complete so that no false notion of glamour, or romantic adventure lead anyone to misapprehend the true character of such scenes, but rather show the essential sordidness, shallowness, discontent, and commercialism on which these scenes rest, and the characters in them. If produced with a proper purpose, these scenes are usually moral in effect, but if produced merely for entertainment, they are immoral, and will be eliminated. Care should be exercised not to have more of such scenes than the dramatic necessities require.

As a rule it is preferable to have scenes short, both for the sake of morality and because the art is often greatest when unessential detail is suppressed to bring out the main impression. In gambling scenes, for instance, what is sought is the atmosphere of the place, development of the characters, and certain salient facts such as who is winner, rather than the details of the particular gambling method used.

In dance hall scenes where objectionable dancing is taking place, it is well to make the scene sketchy and avoid suggestively instructive details. To prolong such scenes beyond the needs of clear exposition is to invite elimination.

Vulgar flirtations should be avoided unless necessary to the development of the characters, and then only enough should be shown to make the ex-

position of the story clear; to do more than this is gratuitously to outrage the public sense of decency. The same is true of street solicitation, and neither of these subjects should be used as a basis for comedy.

In questionable resort scenes the purpose of the producer and the effect attained must guide the censor. If essential to the story and the story itself be permissible, it would seem that such scenes should be permitted; but they must be handled with the very greatest of care and only enough shown to make the exposition of the story clear and give the proper atmosphere. Without these scenes a comprehensive study of character development, which is one of the legitimate functions of the motion picture, would be impossible in some of the more pretentious plays. This matter, however, is so difficult to handle that it most often results in failure and consequently has to be eliminated. In principle, however, such scenes under certain conditions are permissible, but it is a subject that the Board cautions all producers against attempting. Of course, such scenes have to be made intellectually suggestive without being made physically stimulating and suggestive. The real objection to picturing these scenes is that under the present organization of the motion picture business these pictures are shown to both adults and children. The Board therefore, has required that when these scenes are produced they be made unintelligible to children.

Deeds Of Violence.

Coincident though the drama rightfully is with life itself, there are certain classes of experience for which the silent drama is not particularly adapted in its present stage of development. For finesse in character studies, emotional subtleties, and the more complex psychological records, the words of the regular stage are better adapted. Consequently the more striking experiences from life are especially emphasized in the photodrama which can convey to the understanding of the spectator only such expressions of emotion, character, and mind as the unaided eye can take cognizance of. For this reason, the motion picture drama emphasizes action and movement, including the deeds of violence. Recognizing the fact, the National Board requires that such violence be not degrading but rather have educational and social value. The spirit of struggle at the present stage of human development is a phase of growth, both spiritual and physical, necessary to continue and advance the race, and it would be unwise to deprecate this spirit which is so native and essential to man. While representative individuals may view with aversion the actual encounter of two men in a life and death struggle, yet the Board feels that violence per se has no inherent force for evil, and that if the struggle is fair and does not degenerate into excessive brutality and wanton cruelty, or show shocking detail, it should not condemn it. Nor has the Board felt that it could insist that the struggle be robbed of elements of treachery and trickery, nor dictate who shall win, nor what the weapons shall be, nor even who the principals shall be, though it has consistently ruled against the rough handling of women and children. With the further development of the photo drama, it is to be expected that less emphasis will be placed upon violence.

The Senseless Use Of Weapons.

Nothing in motion pictures is more exasperating than the constant picturing of weapons such as guns, revolvers, knives, clubs, etc., for usually there is no excuse for them. Lack of originality together with the tremendous demand for production leads the producer to create practically

all his Western cowboy characters, for instance, according to the recipe laid down in such authorities as lurid weeklies professing to portray frontier life in the wild West. But unless the action depicted in addition to being senseless, is also immoral or criminal, the Board holds that the matter should not be handled through censorship, but rather through the gradual protest of public opinion. When, however, "frontier justice" brings about results contrary to those which would be secured through the regular agents of the law, the National Board finds that almost always it must eliminate the action, for under normal conditions, it will not pass pictures which show the successful balking of the law. Some latitude should be shown perhaps to pictures of the "wild and woolly" variety where next to impossible deeds are pictured. The conditions are such that the motion picture patron would find it practically impossible to duplicate them, and the whole action takes place in an atmosphere of rough romance. Thus it sometimes happens that the logical effect (that it is at times laudable to contravene the law) is lost, and the total effect of a picture, - namely that the forces of good triumph over the forces of evil, - warrants the Board in passing it. The Board disapproves of the inanity shown in the characters armed and discharging their guns to no purpose. Such actions do nothing to advance the plot of the story and possibly in the long run have a bad effect upon the audiences, since they engender carelessness in the handling of firearms. This whole matter of weapons will soon correct itself, aided by public opinion and the increasing strictness of the National Board.

Treatment of Officer Of The Law And Respect For The Law.

Pictures involving the law and officers of the law require most careful handling. There is certain value at times in showing the miscarriage of justice, but this needs to be handled with discretion, and the work should be approached in a spirit of greater seriousness than simply amusement or entertainment. At the present rapid rate at which films are produced, this is a most difficult thing to accomplish, and the Board warns producers against attempting it. If, however a real moral lesson is taught by the play, the Board feels that it could pass it. Ordinarily, however, the National Board insists upon respect for the law in action and in thought.

Advisability And Punishment Following Crime.

One of the things which should be avoided is the throwing of an atmosphere of romantic adventure around a criminal, especially if the time and place pictured suggest the possibility of reproducing the same or similar action, to the impressionable young people who see the picture.

★ It is well, moreover, to show that evil doing brings its own reward, and it is usually desirable to have the catastrophe follow necessarily, logically, and in a convincing manner, and not merely have the catastrophe accidental or providential. Of course if the action is convincing, it is permissible to have retribution as an act of Divine Will or Providence, but it frequently happens that the production is so crude that the Avenging Providence loses all its significance. Truth and sincerity are the *sine qua non* in such cases. As a general rule, it is certainly preferable to have retribution come through the hands of the authorized officers of the law, rather than through revenge, or other unlawful or extra-legal means. The taking of the law into one's hands is a vicious suggestion.

Divine Providence

Unwritten law and frontier justice can only be frowned upon by the law respecting and dramatically capable actor and producer, and the National Board is opposed to the presentation altogether.

The Board's Attitude Toward Crime.

The National Board has no objection to crimes as such, for it realizes that it should not attempt to eliminate evil from the pictures, since, broadly speaking, that would be to destroy the drama. Serious drama, as distinguished from comedy, farce, and burlesque almost always depicts a struggle between the forces of good on the one hand and the forces of evil on the other, and to eliminate either one of these elements would be very largely to eliminate the drama itself. Usually the forces of evil are represented by the villain who commits crime and seeks his ends through violence. Accordingly the question for the National Board is not whether it will permit the committal of crime in pictures, but rather what are the motives and results of the crimes, and the manner in which they are performed. The Board objects to the display of crime being suggestive, instructive, and gruesome; and it insists upon a sane balancing of the picture as a whole so that the final effect of the picture will be good or, at worst, harmless. The portrayal of crime should not degenerate into pandering to a morbid appetite, but should seek ends which are legitimate for the drama. Clear exposition of crimes which involve tricks, skill or unusual ingenuity is not permitted. Crime has, of course, a strong dramatic value, but crime for crime's sake has none.

The Motives and The Results of Crime As Shown in Motion Pictures.

Every film presents special problems, but there are certain truths concerning all, and in the case of films depicting crime two of the principal points to be borne in mind by the censor are the motives and the results of the crime or crimes depicted. An adequate motive for committing a crime is always desirable in a picture, and in some cases is a sine qua non. The importance of discovering the motive for any crime in photoplays lies in the fact that the Board will insist on punishment of the criminal when his crime might be considered by the young and impressionable spectator as an excusable act. In other cases, it is desirable that the criminal be punished in some way, but the Board does not always insist upon this. Moreover careful discrimination must be made between the merits of the motive and the suggestions lurking in it as an excuse for the crime; for, under no conditions, will the Board pass a picture where apparent approval is given of any cause for crime, though on the other hand it must be adequate in the mind of the criminal to cause him to perpetrate the crime. The results of the crimes must be in the long run disastrous to the criminal, so that the impression carried is that crime will inevitably find one out, soon or late, and bring on a catastrophe which causes the temporary gain from the crime to sink into insignificance. The result should spring logically and convincingly from the crime, and the results should take a reasonable proportion of the film. The motives, incidents, and results are always considered in censoring these pictures.

Crimes of Violence Against Property and Persons.

Crimes of violence may be roughly divided into crimes against property and those against persons. Possibly theft, fraud, forgery, burglary,

and robbery may be considered under the first head by a slight stretching of the use of the term. In these cases the point to be guarded against is that no suggestively instructive and ingenious methods be exploited, such as ways in which safes can be opened, checks raised, signatures forged, etc. These matters can be adequately presented by suggestion or by such distant views that it is impossible to know just what is being done. This is often accomplished also by having the scene take place in the dark, or with the operation obstructed from the view of the audience by the person of one of the actors.

Especially dangerous is the presentation of any attempt at train wrecking, and this is one of the crimes which is always eliminated by the National Board. This includes tampering with railroad apparatus.

Arson, also, though a legitimate subject for the drama, is a difficult crime to present in photoplays in such a manner that the suggestion be not a menace to the public; all detail of this crime is eliminated by the Board as being suggestive and instructive. In general the Board will rule against films in which a clearly defined pyromaniac is shown at work. Excessive preparations and the actual application of the torch are not permitted in films depicting arson taking place in present day modern surroundings. Exceptions are sometimes made in pictures dealing with disorganized communities. The Board has consistently ruled against arsons which are used to cover up crime, or in which human beings are burned. The National Board never permits picturing arson as a laudable deed under any circumstances, nor as an act of vengeance. The tendency of the Board is to eliminate it entirely, producers being constantly warned against its employment.

Crimes of violence against persons present practically the same problems, but in addition the question of grossness enters and makes the work of censoring somewhat more difficult. Especially will the Board condemn a picture in which the violence is that of a maniac; and indeed it will condemn any film in which a maniac is a leading character and his adventures furnish the essentials of the drama. The motion picture visualizes violence for us and presents problems which the newspaper does not have to encounter. Therefore the National Board feels warranted in suppressing detail that the press is at liberty to employ. For example, the printed word may describe an assault and murder to us with considerable thoroughness without being unduly gruesome, whereas if the same thing were done in the motion picture, it would excite horror and disgust, and unnerve the sensitive. The actual deeds of violence need to be treated with the greatest discretion in motion pictures, and the producer should remember that he is not writing a detailed exposition of a crime, but is telling a dramatic story which most often needs not such detail, but merely enough to make clear what has happened. Thus in torture scenes, it is sufficient to show that torture is going to be or has been inflicted, and it is unnecessary and objectionable to show just what the torture machine is doing, or the bodies of the victims writhing in agony.

The crime of suicide is one that is so suggestive to certain people and so rarely passed that it needs most careful treatment by the producer, who would do well to avoid it altogether. The deed is so irreparable that even the slightest thing which can be construed as a justification of it and an incentive to it must be avoided. The Board may, however, consistently pass dramatic suicides-- that is, suicides which are virtually necessary to the logical development of the drama, and not a means of getting rid of a character. The producer, however, who employs suicide as being the easiest method for him to get rid of a character to preserve the continuity of his drama should seek other means and use greater ingenuity to

solve his problem, as such suicides are always condemned. Even in case a character probably deserves some sort of self-punishment, the Board feels that the crime of self-destruction is such a terrible one and so full of suggestions that the introduction of it into motion picture could be justified only in extreme cases as in a classic, a romance of another age, historic drama, or where, being entirely unsuggestive, it is more or less of an accident to another theme. The tendency of the Board is to eliminate suicides altogether.

The question of murder, including assassinations, executions, gang murders, and murders by individuals, presents few new problems to the censor, and such as these are he can solve by recourse to general principles already stated. Common sense dictates that picturing the assassination of any person who might be taken for some public character should be forbidden. Practically all execution scenes should be merely suggested and not given because of their grossness. In murder, the thing to be avoided is again suggestiveness, instruction, grossness, and cold-bloodness. No one cares to see repeated stabbings or a body that has been mangled, and such portrayals are always eliminated. Near and prolonged views of murders are objectionable, as are also pictures of labels of poisons used in murders or suicides. Indeed the use of poisons, knock-out drops, choloform, sleeping potions, etc., is consistently challenged by the Board. Just enough of murder scenes to make the exposition clear is permitted, and all else is liable to be either suggestive, instructive, or gross, and consequently to be eliminated or condemned. The producer who handles these subjects must needs employ caution, while keeping his story clear, to remain within the standards of the National Board of Censorship.

STANDARDS OF THE KANSAS STATE BOARD OF CENSORS

In rendering its decision the Board shall seek at all times to avoid being influenced by personal opinions, but will render such decisions as it believes the public desires and which will have the support and approval of the public generally. It shall not be the purpose of the Board at any time to destroy films, but to preserve them, when possible, by making certain eliminations to conform to the following standards adopted by the Board, to wit:

- (A) Pictures should be clean and wholesome, and all features that tend to debase morals or influence the mind to improper conduct should be eliminated.
- (B) Ridicule of any religious sect or peculiar characteristics of people will not be approved.
- (C) Evil suggestions in the dress of comedy characters will be eliminated.
- (D) Loose conduct between men and women will be eliminated, and whenever possible, barroom scenes and social drinking.
- (E) A display of nude human figures will be eliminated.
- (F) Crimes and criminal methods such as give instruction in crime through suggestion will be eliminated or abbreviated.

- (G) Prolonged and passionate love scenes, when suggestive of immorality, will be eliminated.
- (H) Scenes of houses of ill fame, road houses and immoral dance halls will be eliminated.
- (I) The theme of white slavery or allurements and betrayal/^{of}innocence will be disapproved.

STANDARDS OF MARYLAND STATE BOARD
OF MOTION PICTURE CENSORS.

The Maryland Board of Censors has adopted no set rules and standards for censorship, being guided by the broad lines laid down by the law (sec. 6, Act 1916, Chapter 209). The board, however, has found it desirable to classify reasons for all rejections and eliminations ordered by the Board each year in order that the censors may be guided thereby, and the work made as consistent as possible.

Films are judged on their merits as a whole, with a view to the reaction on the average audience, bearing in mind always the effect on the adolescent and youthful mind. With regard to the latter, the Board endeavors to remove all scenes and references which might excite undue curiosity in relation to sex matters and crime, and where such scenes may not be rejected entirely, to render them unintelligible to the undeveloped mind.

It is impossible, however, to apply the same yardstick of standards to every film. The underlying principle of the story, the attitude of mind of the director as well as the theme and scenes presented must be considered. Art is not governed by rules. As elements of sex and crime are the basis of all literature, so the motion picture must necessarily depict the strife between good and evil. Sex themes handled with proper restraint are permissible, likewise films depicting punishment of crime.

The film which is fundamentally good, but in which has been inserted a scene offensive to good taste and morality, presents no difficult problem to the censors. But the film which is fundamentally bad, and which yet contains no scene offensive to the most observing, requires the keenest analysis and judgment. The producer is too apt to cloak his most vicious production in the guise of a "moral" or "problem" play.

Exceptions were taken for the following reasons:-

Suggestive comedy, stories built on illicit love, over-passionate love scenes, attempted criminal assaults upon women, nakedness and indecent costumes, prostitution and interiors of disorderly houses, salacious titles and captions, inciting dancing, burning and branding of human beings, disrespect for the law, and condonation of crime especially by officers of the law, deeds of violence (lighting and throwing bombs, arson, train wrecking, hold-ups, excessive gun play, etc.)

Men and women living together in adultery and without marriage, drinking and gambling scenes made attractive, sex themes, treated without proper restraint, prolonged success of criminals, brutal handling of women and

child~~ren~~, brutality to animals.

STANDARDS OF MARYLAND STATE BOARD
OF MOTION PICTURE CENSORS

Use of opium and other habit forming drugs, bedroom and bathroom scenes of an equivocal character, malpractice, venereal disease inherited or acquired, scenes indicating that a criminal assault on a woman has been perpetrated, gruesome murders, actual stabbing and shooting of persons, profuse bleeding, dead bodies, harrowing death scenes, morbid presentations of insanity, executions and lynchings, burlesques of hanging.

Profanity in titles, maternity scenes and women in labor, materialization of the figure of Christ, impersonation of the Deity, stories and incidents showing disrespect for any religion, advocacy of the doctrine of free love, stories primarily concerned with the underworld, drugging and chloroforming victims for criminal purposes, inflammatory scenes and titles calculated to stir up racial hatred and antagonistic relations between labor and capital, exploitation of notorious characters.

STANDARDS OF THE MOTION PICTURE COMMISSION
OF THE STATE OF NEW YORK.
As Fixed by Law

No motion picture will be licensed or a permit granted for its exhibition within the State of New York, which may be classified, or any part thereof, as obscene, indecent, immoral, inhuman, sacrilegious, or which is of such character that its exhibition would tend to corrupt morals or incite to crimes.

STANDARDS OF PENNSYLVANIA
STATE BOARD OF CENSORS

- (1) The Board will condemn pictures, and parts of pictures, dealing with "white slavery". The procuration and prostitution in all forms, of girls, and their confinement for immoral purposes may not be shown upon the screen, and will be disapproved. Views of prostitutes and houses of ill-fame will be disapproved.
- (2) Pictures, and parts of pictures, which deal with the seduction of women, particularly the betrayal of young girls, and assaults upon women, with immoral intent, will be disapproved.
- (3) Prenatal and childbed scenes, and subtitles describing them, will be disapproved.
- (4) Pictures, and parts of pictures, dealing with the drug habit; e.g., the use of opium, morphine, cocaine, etc., will be disapproved. The traffic in habit forming drugs is forbidden and visualized scenes of their use will be disapproved.
- (5) Scenes showing the modus operandi of criminals which are suggesting and incite to evil action, such as murder, poisoning, house-breaking, safe-robbery, pocket-picking, the lighting and throwing of bombs, the use of ether, chloroform, etc., to render men and women unconscious, binding and gagging, will be disapproved.

- (6) Gruesome and unduly distressing scenes will be disapproved. These include shooting, stabbing, profuse bleeding, prolonged views of men dying and of corpses, lashing and whipping, and other torture scenes, hangings, lynchings, electrocutions, surgical operations, and views, of persons in delirium or insane.
- (7) Studio scenes in which the human form is shown in the nude, or the body is unduly exposed will be disapproved.
- (8) Pictures, and parts of pictures, dealing with abortion and malpractice, will be disapproved. These will include themes and incidents having to do with eugenics, "birth control", "race suicide" and similar subjects.
- (9) Stories, or scenes holding up to ridicule and reproach races, classes or other social groups, as well as the irreverent and sacrilegious treatment of religious bodies or other things held to be sacred will be disapproved. The materialization of the figure of Christ may be disapproved.
- (10) Pictures which deal with counterfeiting, will be disapproved.
- (11) Scenes showing men and women living together without marriage, and in adultery, will be disapproved. Discussion of the question of the consummation of marriage, in pictures, will be disapproved.
- (12) The brutal treatment of children and of animals may lead to the disapproval of the theme, or of incidents in film stories.
- (13) The use of profane and objectionable language in subtitles, will be disapproved.
- (14) Objectionable titles, as well as subtitles of pictures, will be disapproved.
- (15) Views of incendiarism, burning, wrecking and the destruction of property, which may put like action into the minds of those of evil instincts, or may degrade the morals of the young, will be disapproved.
- (16) Gross and offensive drunkenness, especially if women have a part in the scenes, will be disapproved.
- (17) Pictures which deal at length with gun play, and the use of knives, and are set in the underworld, will be disapproved. When the whole theme is crime, unrelieved by other scenes, the film will be disapproved. Prolonged fighting scenes will be shortened, and brutal fights will be wholly disapproved.
- (18) Vulgarities of a gross kind, such as often appear in slapstick and other screen comedies, will be disapproved. Comedy which burlesques morgues, funerals, hospitals, insane asylums, the lying in of women and houses of ill-fame, will be disapproved.
- (19) Sensual kissing and love making scenes, men and women in bed together and indelicate sexual situations, whether in comedies or pictures of other classes will be disapproved. Bathing scenes, which pass the limits of propriety, lewd and immodest dancing, the needless exhibitions

of women in their night dresses or underclothing, will be disapproved.

(20) Views of women smoking will not be disapproved as such, but when women are shown in suggestive positions or their manner of smoking is suggestive or degrading, such scenes will be disapproved.

(21) Pictures or parts of pictures which deal with venereal disease, of any kind, will be disapproved.

(22) That the theme or story of a picture is adapted from a publication, whether classical or not; or that portions of a picture follow paintings or other illustrations, is not a sufficient reason for the approval of a picture or portions of a picture.

(23) Themes or incidents in picture stories, which are designed to inflame the mind to improper adventures, or to establish false standards of conduct, coming under the foregoing classes, or of other kinds, will be disapproved. Pictures will be judged as a whole, with a view to their final total effect; those portraying evil in any form which may be easily remembered or emulated, will be disapproved.

(24) Banners, posters or other advertising matter, concerning motion pictures, must follow the rules laid down for the pictures themselves. That which may not be used upon the screen, must not be used, to announce and direct public attention to the picture, in the lobby, on the street, or in any other form.

**STANDARDS OR RULES FOR DELETIONS ADOPTED BY
THE BOARD OF MOVING PICTURE CENSORS
OF THE CITY OF CHICAGO**

CRIMINALITY.

Gun Play - This to include drawing gun, aiming and shooting, where the intent is to murder, rob or intimidate, or to commit any other crime or misdemeanor.

Fight Scenes - with knives, guns or other deadly weapons, to be reduced to a minimum. Also throwing weapons with criminal intent, - planting bombs, dynamite or other explosives for the purpose of destroying life or property.

Other Criminal Acts. - such as theft, holdup, robbery, slugging, housebreaking, criminal assaults with any weapon - binding, gagging, torture scenes, branding of human beings. Abducting of men, women or children for any purpose. Safe breaking where a method is shown, poisoning (by any means), unlawful restraint, obstructing trains, lighting fuses or fuses burning. Methods of hiding crime. Mutilating bodies. Wearing masks by criminals.

All Violent Fight Scenes - to be reduced in number. Acts, such as tearing face, choking, biting nose, ears, hands - gouging out eyes - knocking head against the floor or wall. Gruesome scenes of bloody and torn faces of dead and wounded. Attempts to extort confessions by torture or threat of torture.

Subtitles Containing Threats - to kill, lynch, torture, mutilate, unlawfully detain for ransom, or threat to criminally assault a woman.

Scenes Showing criminal methods which would make crimes easy, attractive or heroic.

Criminals shown in heroic roles or where sympathy is aroused in such a way as to excuse the act.

Crimes committed for revenge, or for the purpose of righting a wrong, or the extenuation of crime for any purpose.

Mob Scenes for the purpose of riot, lynching or burning of a human being, or for the purpose of liberating a prisoner or obstructing justice.

Assaults upon Officers of the Law - overcoming or restraining an officer.

Methods of smuggling drugs or weapons to prisoners.

Scenes of hanging or electrocuting. Also scenes of bodies after such acts.

IMMORALITY.

Illicit relations between men and women, including all scenes and subtitles indicating such relationship, where such pictures are given a general permit.

Seduction and attempt to seduce.

Men struggling with women with immoral intent- and woman's face depicting fear or terror.

Forcible kissing or embracing - where such acts indicate immorality or sensuality. Prolonged or passionate kissing scenes or acts.

Locking doors for the purpose of restraint for an immoral purpose; sensual looks (or other acts indicating restrained passion or sensual desire.)

Men or women rubbing hands over face or any portion of body of the opposite sex in a lustful manner.

Vulgar display of figure, such as low gowns where there is indecent exposure, tight gowns and bathing suits for the purpose of indecently exploiting the figure. Also scenes where men are indecently clothed, where figure is offensively displayed.

Offensive orgy scenes - scenes of depravity and drunkenness, where men and women are shown together or separately. Lewd and immodest dancing.

Rape or Assault.

Scenes or subtitles indicating that rape or assault has been committed.

Discussion of illegitimacy - exploiting an illegitimate child in pictures for general distribution.

Holding up the sacrifice of a woman's virtue as laudable or excusable.

Disparagement of the institution of marriage - advocating "Free love".

Adoption of a life of immorality justifiable or extenuated.

All scenes or situations depicting or indicating immoral relations between men and women.

Subtitles showing that an immoral life for women is an easy way, or the only way under stress of circumstances.

Men gambling for the possession of a woman in order to obtain ransom for immoral purposes.

"First night" scenes and all discussion of the question of consummation of marriage.

Intimate bedroom scenes between husband and wife, (underwear), where such scenes are suggestive of sex.

All scenes or subtitles indicating a house of prostitution, pandering, white slavery, soliciting by either men or women, or views showing prostitutes.

Pre-natal and childbed scenes. Subtitles describing them. All obstetrical scenes.

Propaganda pictures featuring or discussing venereal diseases, abortion, birth control, eugenics and other similar subjects.

All nude figures of men, women and children where sex is shown.

STATUES

All nude statues and pictures of the nude where sex is shown or posture is indecent, or where such statues or pictures are shown for the purpose of indecent suggestion.

Vulgar or suggestive acts or postures or indecent or blasphemous subtitles, or undue profanity.

Bed room and bath room scenes of an offensive or vulgar nature.

Men and women in bed together, where such scenes suggest indecency or sex.

Picture or scenes tending to establish false standard of conduct, which would tend to have a harmful effect upon the young.

Themes and scenes where a member of the clergy is represented as weak, immoral, ridiculous or criminal.

Scenes or subtitles which would reflect upon any race, color, creed or religion.

Pasadena, California.

Rules for deletions adopted by the City Reviewer of Motion Pictures

in Pasadena, California:-

1. No picture showing sex attraction in a suggestive or improper manner.
2. No picture dealing with white slavery.
3. Stories built on illicit love permissible only if &c.
4. Nakedness and inciting dances eliminated.
5. No prolonged passionate love scenes.
6. No stories principally concerned with the underworld.
7. No picture making drunkenness or gambling attractive.
8. No picture instructing the morally weak in crime.
9. No incidents showing disrespect for any religion.'
10. Unnecessary depiction of bloodshed must be avoided.

THE FOLLOWING SET OF STANDARDS WERE ESTABLISHED
IN ACCORDANCE WITH THE PROVISIONS OF ORDINANCE NO. 36945,
REGULATING THE CENSORSHIP AND EXHIBITION OF MOTION PICTURES
ADOPTED BY THE CITY OF PORTLAND, OREGON IN 1917.

The Board may refuse to approve any film which --

1. Shows anything of an obscene, indecent or immoral nature.
2. Presents any gruesome, revolting or disgusting scene or subject.
3. Portrays (in such manner as to offend public decency or morality) murder, suicide, robbery, holdup, stabbing, assaulting, clubbing or beating.
4. Depicts any cruelty to human beings or animals.
5. Exhibits methods of crime.
6. Tends to disturb the public peace.

The General Object of Censorship.

The endeavor will be to abolish standards on progressive lines and to keep motion pictures, as far as possible, within the best interpretation of the city ordinance and the demands of public opinion. This in effect will be to restrict to such as promise interesting, educational events, scenes or subjects; pictures that afford clean, wholesome, harmless amusement, and will portray drama and will eliminate that which tends to debase morals, or teaches improper adventure through suggestion or tends to incite the mind to acts of immorality or crime or presents false standards for character and conduct or shatters the better ideals of our educational, civic and

national life.

Bar Room Scenes, Drinking and Drunkenness.

Bar room scenes which show any incident of an obscene, indecent or immoral nature, or anything gruesome, revolting or disgusting, should be eliminated, but if such scenes are essential to the story and if these scenes are not of undue length and do not predominate, they may be approved. Such scenes should have a significance in the story and not be used merely as a farce or burlesque, an occasion for nastiness or indecency.

Prolonged Love Scenes.

These should be treated truthfully and not lengthened and cheapened to the extent of losing their significance.

Costuming and Insufficient Clothing.

The dress of characters must comply with existing standards of propriety and not be used for purposes of evil suggestion. Views of characters in one-piece bathing suits, where obviously used for suggestive purposes or simply to display the figure, would be condemned. Excessively short skirts for the purpose of displaying the legs, or gowns cut low for suggestive purposes must be eliminated. Frank exposure of the person may be less objectionable than partial exposure.

Infidelity and Sex Problem Scenes.

Pictures that cast discredit on the marriage vow, or comedies that emphasize loose relations, are immoral and either should be condemned, or objectionable parts eliminated.

Problems of sex are not considered by the Board a legitimate subject for motion pictures, and should be treated with seriousness and reserve.

Sexual degeneracy, based on the antics of a pervert, or any picture involving degeneracy as a theme must be condemned altogether.

Underworld Scenes, Opium Dens, Objectionable Dances, Questionable Resorts.

Scenes which show any incident of an obscene, indecent or immoral nature, or anything gruesome, revolting or disgusting, should be eliminated. When scenes of this type are necessary to the story, they will be required to be truthful and complete, and portrayed in such a manner that no one would be led to similar adventure, but would see the sordidness and commercialism on which these scenes rest.

Pictures which represent falsely the facts of life should be condemned, but it does not follow that a picture that is truthful or which depicts any aspect of life as it really is should be passed.

Complete knowledge of truth can never be given in a picture, but only a partial vision. Vice and immorality of life often apparently triumph, and lead most enjoyable existences as portrayed to the eye. Such scenes should be eliminated. It is impossible to define the influence such distorted visions may have on a young life, or to illustrate to the youth the final consequences of an evil life.

Vulgarity in Pictures.

Obscenity, immorality or indecency must be eliminated. Actions by characters or situations of a decidedly suggestive nature, appealing to low morals or scenes that would familiarize and accustom the mind of young persons' with the same, must be eliminated.

(same scenes in detail). Eliminate:-

1. Suggestive subtitles where they refer to the passions or implied immoral situations.
2. Scenes of the nude on walls or pictures of same where used for suggestion.
3. Or shorten to a flash scenes of girls in cabarets, ballet dancers, dressing room scenes, bedroom scenes in night clothes, or similar scenes where there is the attempt to be vulgar.
4. Peering through the keyhole at men or women undressed.
5. Raising of women's skirts by men, or by the new stunt of air suction.
6. Loose pants or skirts not properly fastened, or ready to fall. All indecent displaying or fondling of underclothes or night clothes.
7. Close up views of nude men and women swimming just under water. Nude persons in bath tubs unless scene merely shows the head.
8. Suggestive rolling on women in slap-stick, and other farces and comedies.
9. The act of a woman sitting on a man even though party is dressed as a man.
10. Excessive and suggestive wriggling of the body whether of a man or a woman.
11. Suggestive placing of legs over the knees of woman or suggestive actions while a woman sits on the lap of a man, or vice-versa.
12. Girls putting their hands in men's trouser pockets.
13. Making comedy of women's hips, legs or busts.
14. Scenes where men take hold of girls' ankles or legs with a leer or where men are looking lustfully at a woman's form in a way to attract attention to display of person.
15. Man or wife or person of opposite sex in bed together.
16. All suggestive actions or looks at statues or the draping of the same.
17. The close up views of dead people, or the treatment of wounds.
18. Spitting in another's face.

Section 3.

Crimes Against Property or Person.

The fact that the motion picture is more vivid than the printed page naturally alters the question of how much detail can be shown the public. For instance, a printed description of a burglary or other crime, suffering, gruesomeness and evil-doing has not the same effect upon people as when the very act is performed before their eyes. Undue and lengthy detail of the above crimes should be eliminated.

Suicide is so irreparable a crime and becomes so suggestive to some people that it must at all times be eliminated.

Insane characters, portrayed in such manner as to harrass the emotion and influence even of normal persons, should be eliminated.

Section 4.

This section involves the application of Section 3, regarding elimination of crimes of violence against persons and animals, especially in refer-

ence to cruelty. Eliminate--

1. Torture scenes, exhibitions of murder, assassinations, hangings or other executions.
2. Close-up views of horrid, or bruised or mutilated faces, or faces showing agony or suffering.
3. The struggles of drowning people, and the close-up views of dead people's faces, floating in the water.
4. Struggle and choking scenes when carried to the point of extreme brutality.
5. Branding of animals or people in close-up views.

Section 5.

Exhibits Methods of Committing Crime.

uggestive and instructive and ingenious criminal methods must not be exploited and if introduced must be eliminated. Eliminate--

1. The cutting of a purse from a woman's arm or showing how to open and extract money or valuables from a purse.
2. The tampering with or opening of doors, windows or safes by using tools or instruments.
3. The cutting of telephone or telegraph wires.
4. Tampering with railroad ties or rails for the purpose of wrecking trains.
5. Placing of funnels or tubes with bulbs attached, in key holes for the purpose of sending fumes or medicine into the room to produce asphyxiation or acute sickness.
6. Actual chloroforming of persons, that is the detail of using the chloroform, or the act of using or displaying a hypodermic needle in any suggestive manner for crime.
7. All subtitles or scenes where it is implied that a woman is in a delicate condition and is contemplating or planning to or does visit a doctor for purpose of an operation.
8. The setting and lighting of bombs where it is done for the purpose of destroying life or property.
9. The exhibition of methods of using poison, drugs, knockout drops and sleeping powders. Also the snuffing of cocaine or other drugs, smoking opium, etc.
10. Effects of habit-forming drugs, unless portrayed in a serious educational manner.
11. The detail of obtaining such drugs by easy methods.
12. The presentation of names of habit-forming drugs, either on labels of bottles or by subtitles.
13. Arson in any of its various forms, throwing of oil, gasoline, etc. lighting of paper or waste to set a fire. (This suggestion of crime is a public menace).
14. All scenes of exchanging money, as if in payment for a girl.
15. All scenes depicting blackmail.
16. Gambling scenes that are introduced merely for entertainment, or that show in elaborate and instructive detail the paraphernalia and methods of gambling. These are always questionable and should be eliminated. It should be kept in mind that gambling is illegal, and like other crimes, should be shown only when essential to the story and without detail.

RACE PREJUDICE, SACRILEGE, AND ALLIED SUBJECTS.

Reverence is general and all sacred forces should be carefully respected.

No picture which in effect as a whole or in part, holds up to ridicule any religious sect, sacred thing or rite, should be passed, or if so all objectionable scenes unduly emphasized should first be eliminated.

This also applies to scenes that portray in an objectionable manner any race of people or national characteristic.

Although there is quite a uniformity of ideals in American national life-political and social - yet there is always some local, recognized coloring or prejudice.

It is possible that these differences might have undue emphasis or in case of national difference the treatment might become libelous. of

In such instances the portrayal must be considered as subject/censorship, but must be interpreted with due regard to any sectional, national, or class prejudice, and at all times free from preconceived bias or taste of the viewer.

Disrespect for law or public officers, enforcing same, whether in action or subtitle or suggestion, must be eliminated. This would involve ridicule of law enforcement or burlesque of an apparent miscarriage of justice.

Lengthy portrayal of riot scenes should be shortened to mere fact or event of current news.

AN ORDINANCE

REGULATING THE EXHIBITION AND CENSORSHIP OF MOTION PICTURES IN THE CITY OF CHICAGO

Reprinted from the Revised Chicago Municipal Code of 1931,
Sections 1950 to 1961, inclusive (pages 767-771).

ARTICLE V

MOVING PICTURE THEATRES

1950. Lighting - exit signs. Every portion of a moving picture theater, including exits, courts and corridors, devoted to the use or accommodation of the public shall be so lighted by electric light during all exhibitions and until the entire audience has left the premises that a person with normal eyesight shall be able to read Snellen standard test type 40 at a distance of twenty feet and type 30 at a distance of 10 feet; normal eyesight meaning ability to read type 20 at a distance of 20 feet in daylight. Cards showing types 20, 30, and 40 should be displayed in the corridor of every such theater together with a copy of this section.

Any person, firm or corporation that violates, neglects or refuses to comply with, or that resists or opposes the enforcement of this section shall be fined not less than twenty-five dollars nor more than two hundred dollars for each offense, and every such person, firm or corporation shall be deemed guilty of a separate offense for every day on which such violation, neglect or refusal shall continue.

1951. Moving picture billboards. It shall be the duty of the proprietor, operator or manager of every theater or other place of amusement in the city open to the public in which motion pictures are produced to exhibit on a billboard, placed in front of the building or other structure in which such show is given and such motion pictures are exhibited, the title to the pictures, which title shall either be full enough to describe in general terms

the nature and character of the picture of pictures to be shown, or shall be accompanied by other explanatory wording, pictures or other advertising matter to so describe the said picture or pictures. No such proprietor, operator or manager shall place, maintain or allow to be placed or maintained in front of or in connection with any such theater or other place of public amusement any sign, picture or other announcement which in any manner misstates or misrepresents the pictures or other amusements which are being shown in said place or which announces a picture or other form of amusement or entertainment which is not, at the time such announcement is displayed, being shown and exhibited in said theater or other place of amusement.

Any person, being such proprietor, agent or manager of any theater or other place of amusement in the city open to the public, failing or refusing to comply with the provisions of this section shall, on conviction thereof, be fined not less than ten dollars nor more than fifty dollars, and each day that any such theater or other place of amusement is operated without the exhibition of such a statement of the title of the pictures being shown or that a sign is displayed which in any manner misrepresents the amusement being offered or announces amusements which are not at the time being offered, shall be a separate offense.

1952. Permit required to exhibit moving pictures. It shall be unlawful for any person, firm or corporation to show or exhibit in a public place, or in a place where the public is admitted, anywhere in the city of Chicago any picture or series of pictures of the classes or kinds commonly known in mutoscopes, kinetoscopes, cinematographs and such pictures or series of pictures as are commonly shown or exhibited in so-called penny arcades, and in all other automatic or moving picture devices, whether an admission fee is charged or not, without first having secured a permit therefor from the commissioner of police.

It shall be unlawful for any person, firm or corporation to lease or transfer, or otherwise put into circulation, any motion picture plates, films, rolls or other like articles or apparatus from which a series of pictures for public exhibition can be produced, to any exhibitor of motion pictures, for the purpose of exhibition within the city, without first having secured a permit therefor from the commissioner of police.

1953. Application for permit. Before any such permit is granted, an application in writing shall be made therefor, and the plates, films, rolls or other like apparatus by or from which such picture or series of pictures are shown or produced, or the picture or series of pictures itself as shown or exhibited, shall be shown to the commissioner of police, who shall inspect such plates, films, rolls or apparatus or such picture or series of pictures, or cause them to be inspected, and within three days after such inspection he shall either grant or deny the permit. In case a permit is granted it shall be in writing and in such form as the commissioner of police may prescribe.

1954. Immoral pictures - permit not to be granted special permit. If a picture or series of pictures, for the showing or exhibition of which an application for a permit is made, is immoral or obscene, or portrays depravity, criminality or lack of virtue of a class of citizens of any race, color, creed or religion and exposes them to contempt, derision or obloquy, or tends to produce a breach of the peace or riots, or purports to represent any hanging, lynching or burning of a human being, it shall be the duty of the commissioner of police to refuse such permit, otherwise it shall be his duty to grant such permit.

In case the commissioner of police shall refuse to grant a permit as

Hereinbefore provided the applicant for same may appeal to the mayor: such appeal shall be presented in the same manner as the original application to the commissioner of police. The action of the mayor on any application for a permit shall be final.

In all cases where a permit for the exhibition of a picture or series of pictures has been refused under the provisions of section 1954 hereof because the same tends towards creating a harmful impression on the minds of children, where such tendency as to the minds of adults would not exist if exhibited only to persons of mature age, the commissioner of police may grant a special permit limiting the exhibition of such picture or series or pictures to persons over the age of twenty-one years: provided, such picture or pictures are not of such character as to tend to create contempt or hatred for any class of law abiding citizens.

1955. Penalty. Whenever a special permit has been issued for the exhibition of a picture or series of pictures limited to persons of twenty-one years or over, as provided for in the preceding section, it shall be unlawful for any person, firm or corporation exhibiting same to allow any persons under the age of twenty-one years to enter the place where same is being exhibited or to remain in said place while any part of said picture or series of pictures is being shown. Any person, firm or corporation violating the provisions of this section shall be fined not less than ten dollars nor more than twenty-five dollars for each offense, and the admission of each person under twenty-one years of age, or permission to remain of such person under twenty-one years of age, shall constitute a distinct and separate offense; and in addition thereto the mayor may, in his discretion, revoke the license of any person, firm or corporation conducting a theater where the provisions of this section are violated.

1956. No transfer of objectionable films. In case a permit shall be refused for any such moving picture plates, films, rolls or other like articles or apparatus from which a series of pictures for public exhibition can be produced, it shall be unlawful for any person, firm or corporation to lease or transfer the same to any exhibitor of moving pictures or otherwise put same into circulation for purposes of exhibition within the city.

1957. Confiscation - penalty. This section was repealed by the Chicago City Council on May 10, 1933. (Proceedings of the City Council, page 154.)

1958. Fee for permit. The permit herein provided for shall be obtained for each and every picture or series of pictures exhibited, and shall be required in addition to any license or other imposition now required by law or ordinance. The fee for the original permit in each case shall be three dollars for each one thousand lineal feet of film or fraction thereof, and for each duplicate or print thereof an additional fee of one dollar for each one thousand lineal feet of film or fraction thereof, which fee shall be paid to the city collector before any permit is issued. Such permit shall be granted only after the motion picture film for which said permit is requested has been produced at the office of the commissioner of police in the city hall for examination or censorship.

1959. Notice of transfer or lease delivery of permit. When a permit to show a picture or series of pictures is once granted to an exhibitor the picture or series of pictures may be shown by any other exhibitor; provided, that the written permit is actually delivered to such other exhibitor and that a written notice of the transfer or lease to such other exhibitor is first duly mailed by the transferee or lessee to the commission

er of police. Any number of transfers or leases of the same picture or series of pictures may be made, provided always that the permit is actually delivered to the transferee or lessee and that such written notice be first mailed to the general commissioner of police. Said written notice shall contain the name and a brief description of the picture or series of pictures, the number of the permit, the location of the building or place where the transferee or lessee proposes to exhibit such picture or series of pictures. The exhibition by a transferee or lessee of any permitted picture or series of pictures without first mailing such notice shall be considered a violation of this article and a separate offense shall be regarded as having been committed for each day's exhibition by a transferee or lessee of each picture or series of pictures without the mailing of such notice.

1960. Posting of permit. The written permit herein provided for shall be posted at or near the entrance of the theater, hall, room or place where any permitted picture or series of pictures is being exhibited, at such a place and in such a position that it may easily and readily be read by any person entering such theater, hall, room or place at any time when any such permitted picture or series of pictures is being exhibited whether in the day time or in the night time. The exhibition of any such permitted picture or series of pictures without the posting of the permit as herein provided shall be considered a violation of this section, and a separate and distinct offense shall be regarded as having been committed for each day's exhibition of any such picture or series of pictures without the posting of the permit as herein provided.

1961. Penalty. Anyone exhibiting any picture or series of pictures contrary to the provisions of this article or without a permit having been obtained therefor, as required by this article, shall be fined not less than fifty dollars nor more than one hundred dollars for each offense. A separate and distinct offense shall be regarded as having been committed for each day's exhibition of each picture or series of pictures without a permit. Any person violating or neglecting to comply with any provision of this article where no other penalty is provided, shall be fined not less than five dollars nor more than two hundred dollars for each offense.

CENSOR OF MOVING PICTURES.

Questions Used by City of Chicago
Civil Service Commission in Examination
Held June 2, 1914.

Special Subject. (Oral, Weight 2; Written, Weight 2.)

1. Why is censorship of moving pictures desirable?
2. Discuss its principal advantages.
3. (a) Name four types of scenes which you would consider objectionable for general exhibition, giving reasons therefor.
(b) Under what conditions and in what relation, if any, could the above scenes be shown?
4. Do you consider the censorship of moving pictures different

from censorship of the stage or literature? Give reasons.

5. What are the general provisions of the ordinance covering the exhibition of moving pictures?

Report and Penmanship.

Candidates Will Be Shown A Selected Film.

During exhibition of film you will be permitted to make such notes and memoranda as desired.

Upon completion of exhibition candidates will return immediately to examination room and prepare a paper upon the film reviewed.

(a) Write a brief synopsis of the story portrayed by the film.

(b) Analyze the film with regard to its respective merits and demerits for exhibition purposes, and express your opinion thereon.

(c) Criticize the film and make suggestions for cutting out such sections or scenes as you may deem advisable, in each case giving your reason for such action.

(No penalty will be given for improper cutting out, but marking will be based on reasoning and judgment shown in each case.)

(In the grading of this paper clearness of expression, directness of statement, and composition will be taken into account.)

Special Subject?

1. Why is censorship desirable?
2. Discuss its principal advantages as you understand them.

Scheme for Marking Oral Examination.

Candidates to be graded on: Appearance, readiness of address, aptitude, manner of answering, and correctness of answer to question.

An average good answer under the above conditions to have a value of:

A-80	C-60
+1 - 83	D-50
+2 - 85	E-40
+3 - 88	
B-70	
+1 - 73	
+2 - 75	
+3 - 78	

Experience.

1. What grammar schools have you attended?
2. What high school have you attended? (Give name of school, period of attendance, and year of graduation.)
3. (a) What college, if any, did you attend? (State course of study pur-

sued, period of attendance, and year of graduation.)

4. (a)

What experience have you had as a censor or critic of art, drama, literature or moving pictures? (b) What experience have you had in social service, settlement, civic or welfare work? (Answer in detail, giving dates, location, nature and character and duration of such work; name of organization under whose jurisdiction or supervision such work was done.)

5. What experience have you had in literary, art or dramatic work?(answer in detail.)

6. What business experience or training have you had involving the exercise of individual judgment, personal responsibility, or responsibility for the action, instruction or work of other persons?(Answer in detail, giving names of all employers and nature of work done during the past five years.)

7. How old are you? (Give age and date of birth.)

8. State any other experience which in your opinion would tend to qualify you for this position not covered by the foregoing questions.

9. What language other than English do you write and speak?

Examination - CENSOR OF MOVING PICTURES, BRANCH III,
CLASS O, GRADE 3. June 28, 1920.

Subject - - - SPECIAL SUBJECT.

1. What is the meaning of the word "immoral" as applied to the motion pictures?

2. What is a riotous picture as contemplated by the ordinance?

3. What sort of a motion picture would tend to create contempt or hatred for a particular class of law abiding citizens?

4. Would you sanction the showing of a writhing snake prominently in a motion picture scene?

5. Should a picture be shown that depicts a person administering a hypodermic which results in death? Give reasons.

6. Would it be harmful to any class of people to exhibit a scene on the screen showing a burglar opening a money safe by either drilling or by the use of explosives and effacing all evidences of finger prints?

Subject.----- REPORT

Write an official report to the General Superintendent of Police stating your conclusions and recommendations on a picture showing a party of three ladies and three gentlemen on a slumming expedition.

Examination ----- CENSOR OF MOVING PICTURES, BRANCH III, CLASS O,
GRADE 3, September 15, 1923.

Subject ----- EXPERIENCE

NOTE: Statements as to training and experience are
accepted subject to verification.

1. What is your age?
2. Submit a complete statement of your general education and training. Give the names of the schools at which you have studied, the length of attendance with dates and the certificates, diplomas or degrees, if any were received by you.
3. Submit a statement of any special training that you have had which would tend to fit you for this position. In this connection it is desired, that the applicant explain any courses of reading or other special courses that he has pursued.
4. Submit a complete statement of your employments or business or professional experience, giving the names and addresses of your employers, with dates, the exact nature of your duties with each, salaries received and reasons for making any change.
5. State any other facts regarding your education or experience which would tend to show your fitness for the position of Censor of Moving Pictures.
6. Have you served in the United States Army or Navy or the United States Marine Corps? Have you served in the Medical or Surgical or Nursing Service or in the Public Health Service of the United States? If you have served in any one of the above services, give the name of the vessel or regiment and company in which you served, tell in what capacity you served and give the date of enlistment and date of discharge.

Subject ----- SPECIAL SUBJECT

1. Check the films in the following list which you have seen and opposite each enter the initial M for moral, D for doubtful, and I for immoral. You should have in mind the point of view of the youth in making these decisions.

Lorna Doone
Bella Donna
The Common Law

When Knighthood was in Flower
Oliver Twist
Robin Hood
Enemies of Women
The Cheat
Trilby
The Kid
The Sheik
Broken Blossoms
Ashes of Vengeance
The Birth of a Nation.

1.(a) Check the titles in the following list of books which you have read or concerning which you have a judgment and indicate opposite each the initial M for moral, D for doubtful and I for immoral.

West of the Water Tower
The Moon calf
Scaramouche
Three Weeks
Black Oxen

- (b) Add two from your own recent readings and comment on them.
3. List ten different types of action or behavior that should not be featured and treated in detail on the screen.
4. Describe briefly in from fifty to seventy-five words ten situations that you would call "immoral" from the point of view of the City Ordinance.
5. What officials have the power to refuse permits?
6. Explain what you consider the essential difference between the effect of a film on the mind of the child, the adolescent and that of the adult, from the standpoint of mental reactions.
7. What in your mind is the value of censorship, if any?
8. (a) Should books that are not allowed in general circulation in the Public Library be filmed and exhibited?
(b) Give reasons for your answer.

Subject ----- REPORT

Candidates will be shown a film.

During the exhibition of the film you will be permitted to make notes as desired.

Upon the completion of the exhibition, candidates will return immediately to the examination room.

You are requested to write a brief synopsis of the picture shown and to criticize it with regard to its value for exhibition purposes.

You are also requested to make any suggestions for the eliminating

of sections, scenes, titles or subtitles, if in your opinion such cutting out seems advisable. Give in each instance your reasons for such elimination.

Examination -- CENSOR OF MOVING PICTURES IN CHARGE, Branch III, Class O,
Grade 4, January 20, 1926.

Subject --- REPORT

In not less than five hundred words, describe and comment on the plot of any film you have recently seen.

Subject -- SPECIAL SUBJECT

Subject -- DUTIES

1 and 2. Give in detail the substance of the ordinance under which censorship of moving pictures is exercised in Chicago.

3. What is the National Board of Censorship of Motion Pictures?
What is its authority and function?
Why is it necessary to have any other censorship?

4. What results, good or bad, have been obtained thus far by censorship, as you have observed it?

5. On what grounds is prepublication censorship of moving pictures justified when it is not applied to books, plays, et cetera? Give your reasons at length.

6 and 7. Discuss the policy of excluding minors from the exhibition of films which are thought to be suitable for adults only.

8. Give the names of five books which you have read in the past year and indicate in brief form their plots and suitability, or otherwise, for motion pictures.

9. How would you deal with historical films involving murder, theft, disrespect for authority, contempt of any race or creed?

10. Indicate the provision in the ordinance which might be violated by a too realistic portrayal of the characters of Joan of Arc, Major Andre, Salome.

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Examination -- CENSOR OF MOVING PICTURES, Br.III, Cl. O, Gr.3, Nov.10,1926.

Subject -- Special Subject (Oral): Judgment, tact, personality.

In your opinion, is official censorship the best solution of the moving picture problem?

Have you read the ordinance? Outline its chief points.

Subject -- Special Subject: Practical Test.

Candidates will be shown a film. During the exhibition of the film you will be permitted to make notes as desired.

Upon completion of the exhibition, candidates will return immediately to the examination room.

You are requested to write a synopsis of the picture shown and to criticize it with regard to its value for exhibition purposes.

If in your judgment any scene or sub-title is unfit for exhibition purposes you will recommend rejection, stating clearly your reasons therefor.

Observe the following order in making your report on the production shown:

- (a) Title
- (b) Analysis
- (c) Scenes or sub-titles, if any, believed to be questionable, with reasons, and disposition of same.
- (d) Recommendations - for passing, rejection or passing with eliminations to be designated. Give reasons.

In marking this paper, the use of English and spelling will receive due consideration.

This paper should be clear and concise and should touch upon all the points mentioned, in the order given.

MOVING PICTURE CENSOR

DUTIES: Under general supervision, to observe all motion pictures proposed to be exhibited in the city with a view to insuring compliance with ordinances and standards of morality; to direct the elimination of objectionable portions of films; to make investigations of theatres in order to determine whether ordered cuts have been made; to see that permits have been issued; to maintain records of films observed and of permits issued; to gather evidence of violations and to assist in the prosecution of cases; and to perform related work as required.

MINIMUM QUALIFICATIONS: Either (1) education equivalent to that represented by graduation from a senior high school and two years of successful experience in social service or related work, or (2) any equivalent combination of education and experience; thorough knowledge of modern social service practices; knowledge of the laws, ordinances and regulations pertaining to censoring of motion pictures; high moral standard; reliability; mental alertness; good judgment; tact; integrity.

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